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Opera in two acts sung in Italian

#### **RUGGERO LEONCAVALLO**

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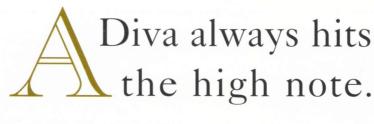
November 21, 23, 25, 27 & 29, 1998 at 7.30 pm

There will be one 20-minute interval

Surtitle translation: Aidan Lang (by arrangement with the Royal Opera, Covent Garden)

Both operas published by Casa Musicale Sonzogno di Pietro Ostali, Milano

Artistic Director: Dieter Kaegi General Manager: David Collopy



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### **CAST**

## Cavalleria rusticana

Santuzza

Sylvie Brunet

Lola

Joyce Campana

Turridu

Ivan Choupenitch

Alfio

Anatoly Lochak

Mamma Lucia

Deirdre Cooling Nolan

## **CAST**

## **Pagliacci**

Canio (Pagliaccio)

Partick Power

Nedda (Columbine)

Daniella Lojarro

Tonio (Taddeo)

Jonathan Viera

Beppe (Harlequin)

Declan Kelly

Silvio a villager

Martin Higgins

Répétiteur

Véronique Werklé

Stage Manager

Annie Rushworth

**ASMs** 

Mo Andrew Des Fleming

The operas were first produced by the DGOS at the Gaiety Theatre, Dublin, on 6 November 1941.

Cavalleria rusticana was first produced at

Teatro Costanzi, Rome, on 17 May 1890. Pagliacci was first produced at Teatro del

Verme, Milan, on 21 May

1892.

## ACTING FOR PERFORMERS



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#### THE PLOT

## Cavalleria rusticana

During the prologue, we learn that the events we are about to witness are taken from real life and not just from the imagination of the authors.

It is Easter Sunday morning. During the prelude, Turridu Serenades Lola, who had once been his lover but is now involved with the carter Alfio. Turridu has now turned his attentions to Santuzza. She tells Turridu's mother that she is pregnant and therefore barred from entering the church for the festive ceremonies and has to make do with joining the villagers in a hymn in praise of the Lord's resurrection. Turridu in the meantime has renewed his interest in Lola. When Santuzza pleads with him for a reconciliation, he throws her to the ground and stalks off into the church where Lola is attending Mass. The distraught Santuzza tells Alfio about Lola and Turrido, and he rushes away, swearing vengeance.

After the calming orchestral intermezzo, the villagers come out from Mass and Turridu leads them in a lively drinking song. He is then confronted by Alfio, who challenges him to a duel. The now inebriated Turridu bids his mother a tearful farewell, begs her to look after Santuzza and rushes away to his assignation with Alfio. It is the last time she will see him alive.

## **Pagliacci**

#### Act 1:

Now it is Summer. The travelling players have come to town, led by the popular Canio and his wife Nedda. While Canio is off at the village inn, the clown Tonio makes a pass at Nedda, who fights him. He shuffles off, muttering threats. Silvio, Nedda's secret lover, arrives and they sing an impassioned love duet. They are overheard by Tonio who gleefully goes to fetch Canio and arrives back with him just as Nedda is promising to elope with Silvio after the show that night. The outraged husband pounces on the couple, but Silvio escapes and Nedda refuses to reveal her lover's name. Before he can pursue the matter further, Canio is reminded that it is time to start getting ready for the performance. Left alone, he bemoans the lot of the actor who must go out and make people laugh even though his own heart is breaking.

#### Act 2:

The play is in progress. Its plot is an ironically comical mirroring of the events that have just taken place. Columbine, wife of Pagliaccio, is entertaining her lover Harlequin. They are interrupted by the sudden appearance of the husband, who enters in time to overhear them arranging to elope together. This is too much for the overwrought Canio. In spite of Nedda's attempts to keep to the lines of the play, he reverts to being the real-life injured husband and demands, again, to know the name of her lover. The audience is enraptured at what it thinks is an unexpected dramatic twist in the comedy. But the rapture turns to horror when Canio finally loses control and kills his wife and then her lover. The comedy is ended!



Photographs: Cristina García Rodero [España Oculta, Lunwerg Editores]

### THE HEAVENLY TWINS

With their titles as indissolubly linked as the names of Gilbert and Sullivan, Cavalleria rusticana and Pagliacci constitute the most popular as well as the most inevitable operatic double bill. It is uncanny that these two short operas, the former in one act and the latter in two, should have been brought out within the space of two years, for they were so clearly meant for one another, as classics of the verismo or Italian realism school. They resemble the naturalistic style of late nineteenth-century French literature, but whereas the novels of Emile Zola presented scenes and characters from common life in order to develop general ideas about human society, these operas by Mascagni and Leoncavallo aimed simply to present individual men and women expressing violent passions within a vivid melodramatic plot. They succeeded so effectively because of the dramatic power and lyrical fervour of the music they lavished on their characters.

Pietro Mascagni (1862 - 1945) once said of himself: "It is a pity that I wrote Cavalleria rusticana first; I was crowned before I was king."There is a good deal of truth in this, because he was never to repeat the success of this first opera. He was a pupil of Ponchielli at the same time as Puccini, with whom he shared lodgings for a time, the two young men indulging in the kind of pranks which Puccini later introduced into La Bobème. Mascagni entered Cavalleria rusticana for a competition sponsored by the publishing house of Sonzogno and emerged the outright winner. The opera was an immediate success in Rome in 1890, and the following year was received just as enthusiastically in Philadelphia, New York and London as it made its way around the world.

Based on the short story of Sicilian village life by Giovanni Verga, Cavalleria rusticana is a fast-moving drama of jealousy, betrayal and retribution among hot-blooded people who even today practice the cruel code of the vendetta. (Not for nothing is Sicily the home of the Mafia.) Mascagni's music has hot blood coursing through it to match the action, and the inspiration never falters from beginning to end. The prelude establishes three passages of importance to the story: first the melody associated with the peace of Easter Day, then the phrase in which Santuzza reproaches Turiddu for his infidelity, and finally - a masterly stroke of imagination - the Siciliana with which Turiddu serenades his new love, Lola. Melodies abound throughout, tailor-made for the characters as well as rewarding in themselves - the Easter Hymn, Santuzza's impassioned "Voi lo sapete", Turiddu's swaggering song in praise of wine, "Viva il vino", and heartfelt farewell to his mother, "Mamma, quel vino e generoso". The famous Intermezzo, which affords a brief respite from the headlong course of the action, shows the composer's skill in purely instrumental writing. Ruggiero Leoncavallo (1858-1919) also

Ruggiero Leoncavallo (1858-1919) also secured his reputation on the strength of a single opera. He was admittedly unfortunate in that his version of *La Bobème*, a work of considerable merit and appeal, was first staged a few months after Puccini's superior opera on the same theme and was inevitably overshadowed by it. *Pagliacci*, on the other hand, was an immediate hit in Milan in 1892, and like *Cavalleria rusticana* traveled the world within the year. So highly-rated were the two operas in New York that when the Metropolitan Opera first presented them in tandem in

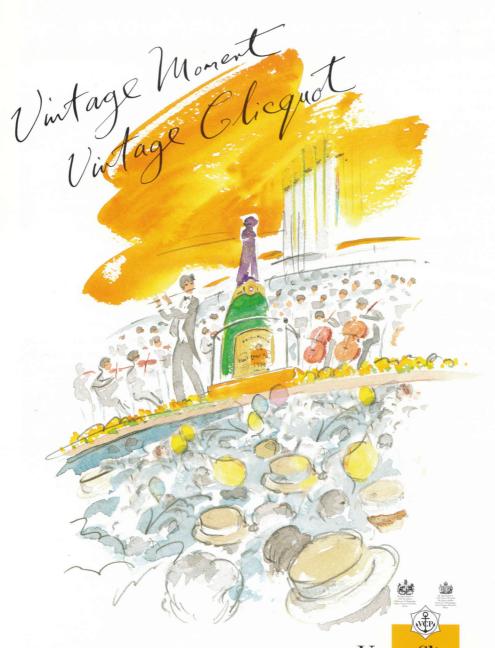


December 1892 they starred Nellie Melba as Nedda and Emma Calve as Santuzza, casting which can never have been surpassed. The story of Pagliacci, for which Leoncavallo wrote the libretto as well as the music, is basically the familiar one of a drama being enacted on the stage suddenly becoming the real-life drama of one or more of the actors taking part. In this case there is an added interest, for Leoncavallo declared that it was based on a trial his father has judged, involving a jealous actor who has killed his wife after their performance in the theatre together. Whether or not the composer's claim was true, the tragedy of the broken-hearted clown in Pagliacci proved to be ideal for operatic treatment and Canio's "Vesti la guibba" deserves its place as one of the

most popular of all tenor arias. If melody does not flow quite so spontaneously in Pagliacci as it does in Cavalleria rusticana, Leoncavallo's characters are drawn in great depth and all have telling arias. Tonio recites the Prologue before the curtain goes up, a bold stroke which gives him a memorable aria; Nedda has her graceful ballatella celebrating the freedom of the birds of the skies; Beppe as Harlequin has his elegant serenade; and Canio rightly dominates with his anguished music. The dramatic tension is screwed to breaking point before the abrupt climax, a perfect example of verismo opera at its most exciting.

Frank Granville Barker





Veu<mark>ve Clicq</mark>uot

CHAMPAGNE OF THE SEASON

### **VERSIMO IN OPERA**

The word versimo means simply realism. Its most productive period, as far as Italy was concerned, was the last quarter of the nineteenth century, though there were anticipations of it at least thirty years earlier, and echoes of it were still to be heard even after the First World War. Its first literary classics were the Sicilian short stories and novels of Giovanni Verga. Mascagni's Cavalleria rusticana, the first versimo operas is, as its name suggests, a setting of one of these tales. Verismo was not primarily a native Italian phenomenon though the scapigliati with their concept for bourgeois ethics and for the exalted and idealistic rhetoric of Romantic art had certainly paved the way for the new ethos; it was, to a large extent, an imitation and modification of a movement that originated in France.

In the wake of Mascagni's triumph with Cavalleria rusticana there was a surge of interest in verismo as a source and model for opera. In the space of a few years there appeared a whole crop of low-life Neapolitan operas: A Santa Lucia by Pierantonio Tasca (Berlin 1892) and Nicola Spinelli's A basso porto (Cologne 1894, in German); Carlo Sebastiani's A San Francesco (Naples 1896) and, most notoriously, Giordano's Mala vita (Rome 1892). This featured a labourer and a prostitute as its leading characters, and occasioned something approaching a riot at its first Naples performance when the principal tenor Roberto Stagno appeared in blue overalls. Ruggero Leoncavallo, son of a Naples police-magistrate, was acting in accordance with the best naturalist practice when he modelled Pagliacci (Rome 1892)

on one of his father's court cases. Ricordi was sufficiently impressed by *Cavalleria rusticana* to decide that it would be a good investment to commission Verga to write another libretto modelled on one of his *Vita dei campi* stories. Puccini made his own scenario for an opera modelled on Zola's 'luridly erotic novel', *La faute de l'Abbe Mouret* (Carner 1974: 99).

The documentary procedures whereby the naturalists had sought to authenticate their materials were transferred to the opera house. La lupa - Ricordi's Verga commission, which had certainly been made with a view to stimulating Puccini's languid genius - was eventually to be set by Tasca, himself a Sicilian, and staged, close to its geographical source, at Noto (Sansone 1987: 82); but back in 1894, Puccini had been sent off on a field trip to Catania, to talk to Verga, to take photographs, to study local costume and local traditional music. The financing of such expeditions was something Ricordi clearly felt was worthwhile: Puccini made several in connection with his operatic projects. Riccardo Zandonai, regarded by Ricordi as the brightest prospect in the next generation, was treated similarly, sent to Spain to "collect material" for Conchita (Milan 1911)(New Grove, sv 'Zandonai).

As for the music of verismo opera, one might perhaps begin with that most hackneyed of arias, "Vesti la guibba" from Pagliacci. Canio, the leader of a troupe of itinerant musicians in Calabria, has just discovered that his wife is unfaithful; maddened with rage and jealousy, consumed with lust for revenge, he must

nonetheless don his clown's costume and go on with the show. Such excruciating emotional crises are the very essence of verismo opera, and they lead to a musical language which, as far as possible, gives the impression of raw, naked passion, and hovers on the borderline between music and histrionics. The vehemence of much verismo lyricism is vividly suggested in a remark of Mascagni's about his own II piccolo Marat (Rome 1921): "It has muscles of steel. Its force lies in the voice, which does not speak or sing: it yells! yells! yells!" (Carner 1974: 259). Some composers seemed to want to turn almost every phrase into a debased parola scenica, where music became exclamation, shriek, sob, gesture, flamboyant theatricality. It is typical that in 'Vesti la giubba' one hears more than Leoncavallo's music; there is hysterical laughter too, and sobs of uncontrollable despair; and the composer instructs that, the better to underline Canio's anguish, he

should sing holding his head between his hands.

Remembering the "perfect impersonality of the work of art" extolled by the literary veristi, it is more than a little ironic that so self-advertising a form of song should have come to be associated with verismo in its operatic form; there is nothing here of the restraint, the quietness of voice, for which Verga's writings are admired. But alongside such a type of verismo lyricism, the aria d'urlo as it was sometimes called, Puccini was showing how torrid emotionalism could be reconciled with a more genuinely realistic style of song. In many a Puccini aria, the principal melodic idea occurs remarkably late; the opening phrases are inclined to be tentative, casually conversational or ruminative, often barely distinguishable from recitative. We call Cavaradossi's Act III area in Tosca by its opening line, "E lucevan le stelle", but the



tune we recall under that title is sung only later, six lines into the lyric, at "O dolci baci, o languide carezze"; and the orchestral music on which the aria is borne has nothing of the bold urgency of Verdi, of his bright clear colours. The rhythms are hesitant and unemphatic, the orchestral texture mysteriously sophisticated and shadowy. It may seem paradoxical to associate a style of such manifest artifice with verismo at all. But the point is this, I think, that in Puccini's hands the aria can often give less the impression of a musical composition being performed, more that of an improvisation, of an experience being lived through.

Which is not to suggest that Puccini altogether eschewed the crasser effects of the *veristi*. With its scenes of torture,

attempted rape, murder, execution and suicide, Tosca keeps company with the very nastiest operatic dramas. Its arias, and those of Puccini's other *verismo*-inspired operas, are as full of the shrieks and sobs of Mascagni and Leoncavallo as they are of the cooler naturalism evolved from Massenet. The exceptional refinement of Puccini's orchestral writing does not disguise his typically *verismo* fondness for violence of effect; extreme contrasts of dynamics, manic tremolos, grim ostinati, rasping explosions of bass and percussion continually assail the spectator's nerves.

David Kimbell (*Italian Opera*: Cambridge University Press1991)





#### **BIOGRAPHIES**

#### ALEXANDER ANISSIMOV (Belorussia) - Conductor

Alexander Anissimov, who is Principal Conductor of the NSOI, was born in Moscow and is a graduate of the Conservatories in both St Petersburg (then Leningrad) and Moscow. In 1980 he was appointed chief conductor of the Belorussian Opera and Ballet in Minsk and in 1996 he became chief conductor of the Belorussian State Philharmonic. He has made many guest appearances at the Bolshoi in Moscow and the Mariinsky-Kirov in St Petersburg as well as abroad in San Francisco, Italy, Spain, the Netherlands, France, Monaco and Argentina. He conducted Opera Ireland's Macbeth last year and at Wexford he has conducted operas by Tchaikovsky, Rubinstein and Gomes. In recognition of his talent, the Symphony Orchestra of Rome's Santa Cecilia Academy presented him with Leonard Bernstein's baton in 1993; and the Russian musical review Muzikai Elite named him Conductor of the Year in December 1995. He records exclusively for Naxos/Marco Polo, on which his repertoire includes the complete symphonies of Glazunov and Rachmaninov as well as Rubinstein's opera The Demon.

#### SYLVIE BRUNET Mezzo-soprano (France) – Santuzza

After studying at the Paris Conservatoire and as a member of the Ecole d'Art Lyrique de l'Opéra de Paris, Sylvie Brunet's early engagements were *Iphigénie en Tauride* in Frankfurt and at La Scala, Milan (under Muti) as well as in Strasbourg, Antwerp and Maastricht; *Le nozze di Figaro* in Philadelphia; Lully's *Armide* in Paris and *Aida* in Bercy. She has since sung in Paris at Opéra-Bastille, Opéra Garnier and Théâtre du Chatelet; in Lyon, Marseille, Montpellier and Avignon; at New Israeli Opera, Teatro Regio in Turin, Teatro Bellini in Catania as well in Seville, Bonn and at the Martina Franca Festival in Italy. Sylvie Brunet's repertoire includes Verdi's Ulrica and Azucena, Massenet's Charlotte, Berlioz's Marguerite, Suzuki, Carmen, Dalila, Mme de Croissy in *Dialogues des Carmélites* and Hélène in Boulanger's *Faust et Hélène*. Her concert repertoire includes Britten's *Phaedra*, Verdi's *Requiem*, Mahler's *Das Klagende Lied*, and song cycles and programmes by Berlioz, Wagner, Debussy, Ravel and Fauré.

#### CLAUDIO BÜCHLER (Argentina/Austria) - Chorus Master

The son of Argentinean parents, Claudio Büchler was born in Oslo and reared in Austria. He started studying piano at the age of six and later took up the French Horn. After graduating from Vienna's Theresianische Akademie in 1973 he continued his higher education in horn, composition and conducting at the Faculty of Music in the University of Vienna and took a Diploma in Orchestral Conducting under Otmar Suitner in 1981. He has also participated in conducting courses and masterclasses with Leonard Bernstein and Gerd Albrecht. Claudio Büchler has held conducting and répétiteur positions in Vienna, Passau, Regensburg, Magdeburg and Dublin, where he last appeared as Chorus master and Assistant Conductor with Opera Ireland in 1994. In 1990 he was invited to guest conduct in Argentina and he has also worked at the Aix-en-Provence Festival, at the Opera of Monte Carlo and with the Mozarteum Orchestra of Salzburg.



#### **BIOGRAPHIES**

JOYCE CAMPANA Mezzo-soprano (USA) – Prince Orlofsky

Ohio-born, Joyce made her European debut at the Dresden Semper Opera recently in the title role of Rossini's *La Centerentola*. In the USA, where she has appeared with many opera companies, her other Rossini roles include Rosina in *Il barbiere di Siviglia* and Isobella in *L'italiana in Algeri*. She has also sung Puccini's Suzuki, Jenny in Weill's *The Threepenny Opera*, Baba the Turk in *The Rake's Progress* and the title roles in *Carmen, Der Rosenkavalier* and Blitzstein's *Regina*. On the concert platform she has been soloist in choral works by Verdi and Beethoven and has sung Mahler's song-cycle *Lieder eines fahrenden Gesellen* with leading American orchestras. She recently gave a recital of scenes and arias at the Belle Isle Summer Music Festival in France. Joyce Campana has received awards from the Metropolitan Opera National Council and the International Enrico Caruso C ompetition, where she was chosen as one of the three top finalists by Giulietta Simionato.

#### IVAN CHOUPENITCH Tenor (Belorussia) - Turridu

Ivan Choupenitch was born in Pinsk and studied there and in Italy. In 1985 he began his professional career at the State Opera Theatre of the Belorussian Republic in and sang his first principal roles abroad at the Janácek Opera in Brno. Awards include prizes at Minsk Competition and an international competition in Latvia, both in 1984. In 1991 he was a prize-winner at Chianti della Macie; and in 1992 he won the Beniamino Gigli competition in Racanati. Outside Belorussia and the Czech Republic, he has also sung in Spain, Germany, Italy, Holland, Japan, the UK and Ireland (Lensky with Opera Ireland last year). His repertoire also includes Rusalka, Prince Igor, War and Peace, Aleko, Boris Godunov, Lucia di Lammermoor, Rigoletto, Forza, Bobème, Butterfly, Tosca, Faust and Carmen, In concert he has sung in Mozart's Requiem, Beethoven's Ninth Symphony, Rachmaninov's The Bells, Rossini's Stabat Mater and Orff's Carmina Burana. He has also appeared on radio and television.

#### DEIRDRE COOLING NOLAN Mezzo-soprano

(Ireland) - Mamma Lucia

The first ever winner of the Golden Voice of Ireland, she was born in Dublin and began vocal studies with Dr Veronica Dunne. Her current teacher is Sister Peter Cronin and Jennie Reddin is her recital accompanist and coach. With Opera Ireland she has sung La Cieca in La Gioconda, Bertha in Il barbiere di Siviglia, Annina in Der Rosenkavalier, Nanja in Eugene Onegin, Suzuki in Madama Butterfly, Maddalena in Rigoletto, Czipra in The Gypsy Baron and the Mother in Hoffmann. She has toured with OTC, giving concert performances and holding school workshops. Her vast concert and oratorio repertoire includes the major choral works of Bach, Handel, Rossini, Verdi and Elgar as well as contemporary pieces by de Bromhead, Bergman, Buckley, Wilson and Maxwell Davis. She sings regularly with RTÉ in public concerts and studio recordings. In 1996 she received the Margaret Burke Sheridan award from the Vocal Heritage Society.



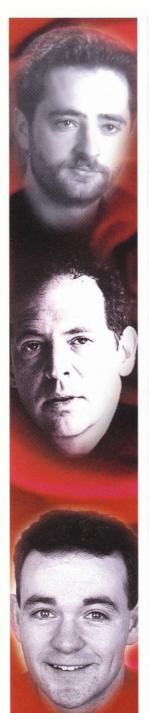


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#### **BIOGRAPHIES**

#### MARTIN HIGGINS Baritone (Ireland) - Silvio

Born in Dublin, Martin Higgins studied there with Veronica Dunne, in Sienna with Carlo Bergonzi and at the National Opera Studio in London. He has sung leading roles with Opera Ireland, RTÉ, Castleward Opera, Welsh National Opera, Scottish Opera, Chelsea Opera Group and Opera Europa at Holland Park, Stowe Opera, Cottier Theatre Glasgow, Opera interludes and Scottish opera-Go-Round. His repertoire includes Publio in *La clemenza di Tito*, Malatesta in *Don Pasquale*, Sid in *Albert Herring*, Guglielmo and Alfonso in *Così fan tutte*, Marcello and Schaunard in *La Bobème*, Bernadino in *Benvenuto Cellini*, Enrico in *Lucia di Lammermoor*, Figaro and Bartolo in *Il barbiere di Siviglia*, Robert Harley in Wilson's *A Passionate Man* and the title role in *Eugene Onegin*.

#### DIETER KAEGI (Switzerland) - Director

Dieter Kaegi, who is Artistic Director of Opera Ireland, has previously directed Martha, Così fan tutte, Macbeth and Falstaff for the company. Born in Zurich, he studied Musicology and German Literature there and in Paris before making his professional debut as an assistant director with English National Opera in 1980. He held similar posts in Zurich and Düsseldorf before becoming Director of Productions at the Aix-en-Provence Festival in 1989. He has also worked on productions in Paris, Lausanne, Nice, Lisbon, Venice, Bologna, Strasbourg and Munich as well as in Ireland, the USA, Canada and at the Salzburg Festival. His recent productions include Der Rosenkavalier in Seattle; Tristan und Isolde in Monte Carlo; Fidelio and Idomeneo in Copenhagen; Die fliegende Holländer and Guillaume Tell in Liège; Die Entführung aus dem Serail and Roméo et Juliette in Geneva and Houston; Rigoletto in Orange and Anna Bolena in Metz. Future plans include Der Freischütz and Hänsel und Gretel in Seattle, and Le nozze di Figaro in Copenhagen and Salt Lake City.

#### DECLAN KELLY Tenor (Ireland) - Beppe

Wexford-born Declan Kelly studied with Paul Deegan at the RIAM in Dublin and at the National Opera Studio in London. He has sung with European Chamber Opera, Mid-Wales Opera, D'Oyly Carte Opera and OTC and others as well as at the festivals in Wexford, London's Holland Park, Buxton and Musica nel Chiostro at Batignano. He recently made his debut at Opéra du Rhin as Flute in Britten's *A Midsummer Night's Dream*, and next year will sing Scaramuccio in *Ariadne auf Naxos* there. His wide repertoire includes Mozart's Gomatz (*Zaide*) and Tamino, Kudryash in *Katya Kabanova*, Nanki-Poo, Alfred in *Die Fledermaus* and Pylade in Gluck's *Iphigénie en Tauride* as well as roles in operas by Scarlatti, Menotti and Bernstein. In concert, Declan Kelly has appeared as soloist with various orchestras in choral works by Bach, Handel, Haydn, Mozart, Rossini and Orff. Outside of Ireland and the UK he has sung in Portugal, Italy, France, Germany, Greece, Belgium, Holland and the USA.

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#### **BIOGRAPHIES**

#### ANATOLY LOCHAK Baritone (Russia) - Alfio

Born in Belgorod, he studied at the Moscow Conservatory and was engaged by the Stanislavsky Music Theatre where he made his debut as Onegin. This was followed by Yeletzky in *The Queen of Spades* and leading roles in operas by the main Italian composers. He continues to sing principal roles at the Stanislavsky and is also a soloist at the Bolshoi. Abroad he has sung in Vienna (*Eugene Onegin* and *War and Peace*) as well as in Greece, Brazil, Slovenia, Italy, Germany , Switzerland. He was Opera Ireland's Macbeth last year and is a regular guest at Wexford Festival, where he first appeared as Potemkin in Tchaikovsky's *Cherevichky* in 1993 and has since sung in Rimsky-Korsakov's *May Night*, Fibich's *Sarka*, Respighi's *La fiamma*, Gomes's *Fosca* and in the title role in Rubinstein's *The Demon*. The Rubenstein is available on Marco Polo CD and he can also be heard in Shebalin's *The Taming of the Sbrew* on Melodiya.

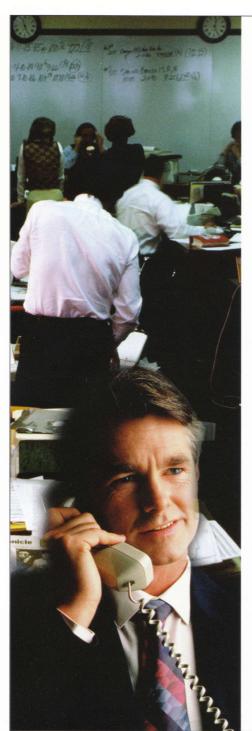
#### DANIELLA LOJARRO Soprano (Italy) - Nedda

Born in Turin, Daniella Lojarro studied with Carlo Bergonzi and has won a number of awards. She was a finalist in the A Ziliani competition for Verdi interpretation in Busetto and won the Verdi Competition in Parma. Since her debut as Gilda in Busetto she has sung in Antwerp, Como, Dijon, Liége, Lucerne, Prague, Modena, Naples (San Carlo), Piacenza, Savona, Trieste, Turin and Zurich as well as at the Rossini Festival in Pesaro. In April she was Nanetta in Opera Ireland's Falstaff and her repertoire also includes Verdi's Violetta, Gilda and Oscar, Mozart's Zerlina and Papagena, Anetta in the Ricci brothers' Crispino e la comare, Adina in L'elisir d'amore, Leïla in Pêcheur de perles, and the title roles in Lakmé, Lucia di Lammermoor, La sonnambula, Le fille de régiment, La donna del lago and Handel's Alcina. She also sings in concert and on television and film; and her CD recordings include Crispino e la comare, Rossini's Ermione and Paisiello's Nina.

#### PATRICK POWER Tenor (New Zealand/Ireland) - Canio

Patrick Power was born in New Zealand. But, as three of his grandparents were Irish and his father was a pupil at Castleknock in Dublin, he is proud to hold Irish citizenship and has been a regular performer here with Opera Ireland, Wexford Festival, Cork Opera and RTÉ. He began his career at the Norwegian Opera and was subsequently engaged in Krefeld and Munich. He made his UK debut at Glyndebourne as Telemaco in Monteverdi's *Il ritorno d'Ulisse*, followed by the Simpleton in *Boris Godunov* at Covent Garden. Patrick Power has sung over 40 roles in Europe, North America, New Zealand and Australia. After a distinguished career as a light lyric he has moved into the *spinto* repertoire. Recently he has sung Nadir in Tulsa, Don José at Welsh National Opera, Narraboth in *Salome* at La Scala, Faust in Brisbane and Pinkerton for Royal Danish Opera. Future engagements include Radames in Nantes, Turridu and Canio in Aukland and Manrico in Western Australia. He has recorded for EMI, CBS, Philips and Decca.





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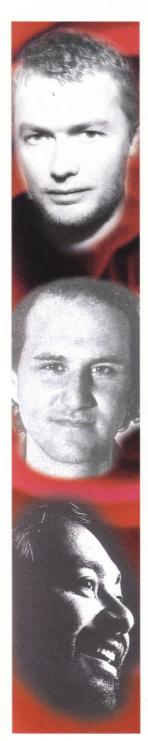
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#### **BIOGRAPHIES**

#### BRUNO SCHWENGL (Austria) - Designer

A native of Salzburg, where he lives, he was educated as a graphic artist and a theatrical set and costume designer. He has designed opera and ballet for opera houses in Santa Fe, Los Angeles, Seattle, Houston, Venice, Rome, Zurich, Lausanne, Geneva, Orange, Toulouse, Strasbourg, Cardiff, Leeds and Copenhagen and Stockholm. In Ireland he has worked at Wexford Festival (*Cherevichki* and *Das Liebesverbot*) and at Dublin's Gate Theatre (including *The Picture of Dorian Gray*, A Tale of Two Cities and Lady Windermere's Fan). For Opera Ireland he designed Lucia di Lammermoor, Martha, Così fan tutte, Macbeth, Eugene Onegin and The Merry Widow. Future projects include Cyrano de Bergerac at the Gate and Till Eulenspiegel in Nantes.

#### ADAM SILVERMAN (USA) Lighting Designer

Adam Silverman's opera credits include Macbeth, Eugene Onegin and Merry Widow for Opera Ireland; Giasone directed by Alden at Spoleto Festival, USA; La traviata directed by Alden for New Israeli Opera; Der Rosenkavalier directed by Kaegi in Seattle; Faust at Welsh National Opera; L'etoile at Opera Zuid, the Netherlands; Il turco in Italia, Boris Godunov, House of the Dead and Wozzeck for Long Beach Opera; La Périchole, Orfée aux enfers, Les mamelles de Tiresias and La colombe for L'Opéra Français de New York; Il re pastore and Lucia for Boston Lyric Opera. Adam Silverman's theatre credits include Bartholomew Fair (Royal Shakespeare Company); As You Like It (Shakespeare Theatre Washington); and Lawrence Boswell's production of Beauty and the Beast at London's Young Vic; A Tale of Two Cities, directed by Alan Stanford at Dublin's Gate Theatre; The New Bozena (Cherry Lane, NY); Dark Ride and Devil Inside (SoHo Rep, NY). He has also designs for Blue Dance Theatre, Minneapolis Dance Theatre and choreographer Martita Goshen.

#### JONATHAN VEIRA Baritone (UK) - Tonio

After studying at the National Opera Studio in London, Jonathan Veira soon made solo debuts at Wexford, Glyndebourne, the Royal Opera and Scottish Opera. He has since appeared with Opera Ireland, Welsh National Opera, Zurich Opera, Nice opera, Opera Northern Ireland and Royal Danish Opera as well as in Aukland, New Zealand, where he sang Leporello opposite Te Kanawa and Papageno. His wide repertoire includes Mozart's and Rossini's Bartolo (WNO); Verdi's Palstaff, Amonasro and Melitone (RDO); Bottom in *A Midsummer Night's Dream* (Covent Garden Festival); Baron Zeta in the Royal Opera's *Merry Widow*; Kolonaty in *The Makropolus Case*; Merlin in Tippett's *New Year*; Berg's *Lulu*, Vaarlam in *Boris Godonov*; Alarim in Mozart's *Zaide* (Batingnano). Other roles include Sharples, Dulcamara and Calchas (*La belle Hélène*). Future plans include Falstaff for RDO, Rossini's *L'italiana* at Garsington and *The Bartered Bride* at Glyndebourne. A solo CD *Fill Me Ob Stars*, featuring the songs of John Jeffreys, will be released later this year.

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#### **BIOGRAPHIES**

#### VERONIQUE WERKLE (France) - Répétiteur

French-born Véronique Werklé studied piano, singing and chamber music at the CNR in Metz and song interpretation at the CNSM in Paris, at both of which institutions she was a multiple prize-winner. Positions held include: accompanist at the Metz CNR; Principal of Singing Coaching with the opera companies at Metz and Nantes; pianist with the Lorraine Philharmonic; accompanist for masterclasses by Isabel Penagos (Portugal 1984'87), Richard Miller (1991) and Udo Reinemann (since 1993); accompanist for the Placido Domingo Competition in Madrid (1993 and 1994). Véronique Werklé has a wide concert repertoire and she given recitals in France and abroad with young singers and instrumentalists. Her next coaching assignment will be Massenet's *Marie-Magdeleine* in Vienna.

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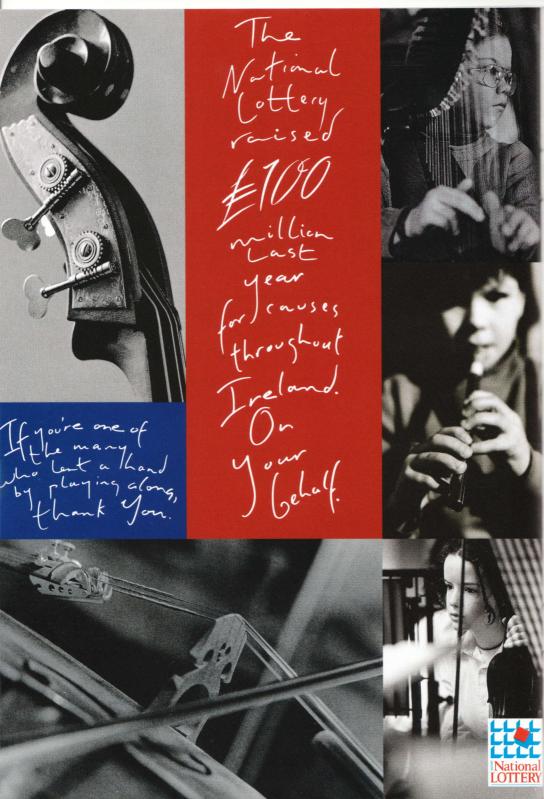
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Pasley Patricia Ms
Passi Maurizio Mr
Peart Peter Mrs
Percival Dorothy Ms
Perry S H Prof
Phelan Caroline Mrs
Potter D J Mr & Mrs
Power Laurence Anthony Mr
Prendergast Mary Ms

Quigley Anthony & Margaret

Redmond Aidan Mr Redmond Maire Ms Regan Brian Mr Reid Fergus Mr Reidy Breda Ms Reilly Michael Dr Rennison H H Mr Reynolds Brid Ms Reynolds Michael Rev Reynolds Terry Mr Rice J V Professor Roantree Matthew & Rosaleen Robinson Derek Mr Rock Conor Mr Ronayne F Mr Rountree John Dr Rowan Nessa Ms Rowan Paul E Mr Ruane James J Dr Ryan John M Mr

Schmidt Barbara Ms
Schnittger Charlotte Mrs
Scully Angela Ms
Scully Dermot Mr
Shannon Criofan Mr
Shannon Lilian Dr
Shanik Gregor Prof
Shelly Denis J Mr
Sheridan Gerry A Mr
Sherry Liam Mr
Sherry Mark Mr
Sisk John R Mr
Skelly O D G Rev
Smith Joseph G Mr
Smyth Barbara Ms

Smyth James & Pamela Smyth J W Mr Smyth Robert Rudd Mr Soese Diana Mrs Spellman Michael Mr Spollen Mary Ms Stacey Thomas Mr Stanton Tom Dr Staunton Tom Dr Stein Edwin J Mr Stephen Jim Mr Stephenson Patrick F Mr Stones Willie Mr Strickland Bob Mr Sweeney John J Mr

Taaffe Peta Ms Taylor Mervyn Mr Tennyson Geraldine Ms Thompson Frank Mr Thorn Myles Mr Tierney Martin Mr Tierney Mary Mrs Tipton G Mrs Tobin Kieran Mr Traynor Celine Dr Treacy Jane Ms Tuomey Laurence J Mr Turley John D Mr Turner Mary Ms Tynan Inez Ms Tyrrell Sheila Ms Vella Isabella Ms

Wall William & Ada Mr Wallace Colette Ms Walsh Aileen Ms Walsh Bernadette Mrs Walsh Martin Mr Walsh Tony Dr Walsh Charles Mr Walsh Kevin Mr Walsh Maureen Ms Walsh Nolie Ms Walsh Thomas Mr Walsh Kevin G Mr Walshe Winifride Ms Walton Patrick A Mr Ward Dermot & Maeve Waring Seamus P Mr Warren-Darley Mary Ms Weatherhead Noel Mr Webb Valerie Ms Whately William Dr Whelan Barbara Ms Woolfe Andrew Dr Wright Bernie Mrs Wyer Laurence Mr Wynne Terri & Dermot

Young Wllliam A Mr Younge John P Mr

### DGOS & OPERA IRELAND PRODUCTIONS 1941-1998

Dates indicate the first and most recent productions.

Calmatana Allama			Christoph W Gluck			Cincolina Destat			
Salvatore Allegra		1050		1000	1000	Gioacehino Rossini	1040	1001	
Ave Maria		1959	Orfeo ed Euridice	1960,	1986	Il barbiere di Siviglia			
Il medico suo malgrad	0	1962	a a .			La Cenerentola		1995	
magn _			Charles Gounod		Im o	L'italiana in Algeri	1978,	1992	
Michael W Balfe			Faust	1941,	1995				
The Bohemian Girl		1943	Roméo et Juliette		1945	Camille Saint-Saëns			
						Samson et Dalila	1942,	1979	
Ludwig van Beethove	en		George F Handel						
Fidelio	1954,	1994	Messiah		1942	Bedrich Smetana			
						The Bartered Bride	1953.	1976	
Vincenzo Bellini			Engelbert Humperdi	inck					
La sonnambula	1960,	1963	Hänsel und Gretel		1994	Johann Strauss			
Norma	1955.					Die Fledermaus	1962	1998	
I puritani	1755,	1975	Leos Janáček			Der Zigeunerbaron	1,02,	1964	
1 puritain		1973	Jenufa		1973	Dei Zigeanerbaron		1704	
Paniamin Pritter			1773			Richard Strauss			
Benjamin Britten		1000	Franz Lehár			Der Rosenkavalier	1064	1004	
Peter Grimes		1990	The Merry Widow		1997	Dei Rosenkavaner	1964,	1984	
			The Merry Widow		1997				
Georges Bizet			Ruggiero Leoncavall	0		Ambroise Thomas	1011		
Carmen	1941,	1989	Pagliacci		1998	Mignon	1966,	1973	
Les pêcheurs de				1, 11,	1,,,,				
perles	1964,	1987	Pietro Mascagni			Peter Ilich Tchaikovs			
wall there			L'amico Fritz		1952	Eugene Onegin	1969,	1997	
<b>Gustave Charpentier</b>			Cavalleria rusticana	1941,	1998	The Queen of Spades		1972	
Louise		1979							
			Jules Massenet			Giuseppe Verdi			
Francesco Cilea			Manon	1952,	1980	Aida	1942,	1984	
Adriana Lecouvreur	1967.	1080	Werther 81	1967,	1977	Un ballo in maschera	1949,	1992	
Adriana Lecouvicui	1907,	1960	XX 10 U.S. 11	tea	V	Don Carlos	1950,	1985	
Domenico Cimenese			Wolfgang Amadeus M			Ernani	1965,		
Domenico Cimarosa		1061	Così fan tutte		1993	Falstaff	1960,		
Il matrimonio segreto		1961	Don Giovanni	1943,	1995	La forza del destino	1951,		
GI I D I			Idomeneo		1956	Macbeth	1963,		
Claude Debussy			Die Entführung aus			Nabucco	1962,		
Pelléas et Mélisande		1948	dem Serail	1949,	1964	Otello	1946,		
			Le nozze di Figaro	1942,	1997	Rigoletto	1940,		
Léo Delibes			Die Zauberflöte	1990,	1996	Simon Boccanegra			
Lakmé		1993				La traviata	1956,		
			Jacques Offenbach				1941,		
Gaetano Donizetti			Les contes d'Hoffman	n1945,	1998	Il trovatore	1941,	1995	
Don Pasquale	1952,	1987	Amilcare Ponchielli			Canand Vietano			
L'elisir d'amore	1958,		La Gioconda	1044	1984	Gerard Victory		1000	
La favorita	1942.		La Glocolida	1944,	1984	Music Hath Mischief		1968	
La figlia del	1942,	1902	Giacomo Puccini			Disk and We			
reggimento		1978	La Bohème	1941	1996	Richard Wagner			
CC	1055		Gianni Schicchi	1771,	1962	Der fliegende	1016		
Lucia di Lammermoor	1955,	1991	Madama Butterfly	1942,		Holländer	1946,		
Totaletele El			Manon Lescaut	1942,		Lohengrin	1971,		
Friedrich von Flotow	1005	1005		,		Tannhäuser	1943,		
Martha	1982,	1992	Suor Angelica		1962	Tristan und Isolde	1953,		
			Tosca	1941,		Die Walküre		1956	
Umberto Giordano			Turandot	1957,	1986	to no Luli e	73.1		
Andrea Chénier	1957,	1983	Title Daniel			Ermanno Wolf-Ferra	ri		
Fedora		1959	Licinio Refice			Il segreto di Susanna		1956	
			Cecilia		1954				



PATRON:	Mary McAleese, President of Ireland					
BOARD OF DIRECTORS:	Eileen O'Mara Walsh (Chair), Adrian Burke, Barbara Dawson, Derek Keogh, Danny Kitchen, Frank O'Rourke, Sarah Rogers, Paul G Smith Margaret McDonnell, Donald J Potter, Aileen Walsh.  Dr Veronica Dunne, Suzanne Murphy, Dr John O'Conor, Dennis O'Neill.					
VICE-PRESIDENTS:						
ARTISTIC PATRONS:						
GENERAL MANAGER	ARTISTIC DIRECTOR	PRODUCTION				
David Collopy	Dieter Kaegi	MANAGEMENT Foley & Byrne Ltd				
ADMINISTRATOR	ASSISTANT TO ARTISTIC					
Kay Keilthy	DIRECTOR  Angela McCrone	COMPANY MANAGER Donal Shiels				
MARKETING CONSULTAN						
Dorothy Whelan	CHORUS REPETITEUR David Brophy	PRODUCTION ELECTRICIANS				
MARKETING EXECUTIVE	yel us u uran	Mark Waldron				
Taragh Loughrey Grant	WARDROBE SUPERVISOR Sarah Bowern	Brendan Swanton Steve Dignam				
PR CONSULTANT						
Kate Bowe PR	DEPUTY SUPERVISOR Sineád Cuthbert	PRODUCTION CARPENTER Kevin Courtney				
BOX OFFICE MANAGER						
Carolyn Wilkinson	WARDROBE STAFF Frances Cairde	STAGE CREW Garry Woods				
ADMINISTRATION SECRETARY	Sadie Cuffe	Declan Costelloe				
Mary Troy	DRESSER Margaret Brady	PROPS BUYER Angie White				
ARCHIVIST	Ruth Hosty					
Paddy Brennan	Stefanie Ryan					
PROGRAMME EDITOR John Allen	WIGS & MAKE-UP Val Sherlock (Supervisor) Rosín O Connor	re na gli av ni mi heartswith peace and no				

# GAIETY

Executive Director
Assistant to Executive Director
Public Relations Manager
Marketing Manager
Theatre Manager
Front of House Manager
Box Office Supervisor
Bars and Retail Manager
Financial Administrator
Accounts
Technical Manager
Chief Electrician
Maintenance
Stage Door

**Box Office** 

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Deborah McHugh

#### Front of House Staff:

Norman Keating, Meliosa Gormley, Niamh Harrington, Des Fleming, Sarah O'Reilly, Gillian McConnell, Mark Philips, Paula Donoghue, Ken Walsh, Hayley Cullen, Jenny McGrath, Siobhán Lyons, Edel Gillespie, Yvonne Usher, Erica Fleming, Sarah Maloney, Erica Flynn, Jeremy Hughes, James Mulhairwe.

#### Bars and Retail:

Marianne Coen, Sarah Dunn, Emma Reilly, Carol Patridge, Michael Ryan, Shane Quigley, Agnese Sorbello, Michelle Burford, Michael Byrne, Noirín O'Sullivan, Caroline Nolan, Caroline Ruane, Tommy Hosie, Emma Reilly, Irma Perez Montinez, Tony McKenna, Jessica Kelly, Aoife Delaney, Shane Kavanagh, Donna Cassidy, Gráinne Murray, William Cunningham, Gillian McCormack.

**BOOKING INFORMATION:** The Box Office is open Monday-Saturday 10 am-7 pm for advance bookings. Telephone (01) 677 1717. Postal bookings to: The Gaiety Theatre, South King Street, Dublin 2.

**CREDIT CARD BOOKINGS:** All major credit cards are accepted subject to a booking fee of 70p and 30p for all bookings posted out.

GROUP DISCOUNTS: For details please call Alan McQuillan or Alice Grant on (01) 679 5622.
GAIETY THEATRE WEBSITE (information only) www.breakfortheborderplc.com/gaiety

GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, latecomers will not be admitted until a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest fire exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: lees are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the bars.

At the end of the performace, John B's bar on the Parterre level will remain open. The Gaiety bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserve the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

#### FORTHCOMING ATTRACTIONS AT THE GAIETY THEATRE

If you are interested in the Gaiety's coming season please fill in the form below and give it to usher on duty or send it to:

THE GAIETY THEATRE, SOUTH KING STREET, DUBLIN 2.

Name:	
Address:	
Telehone Number:	

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